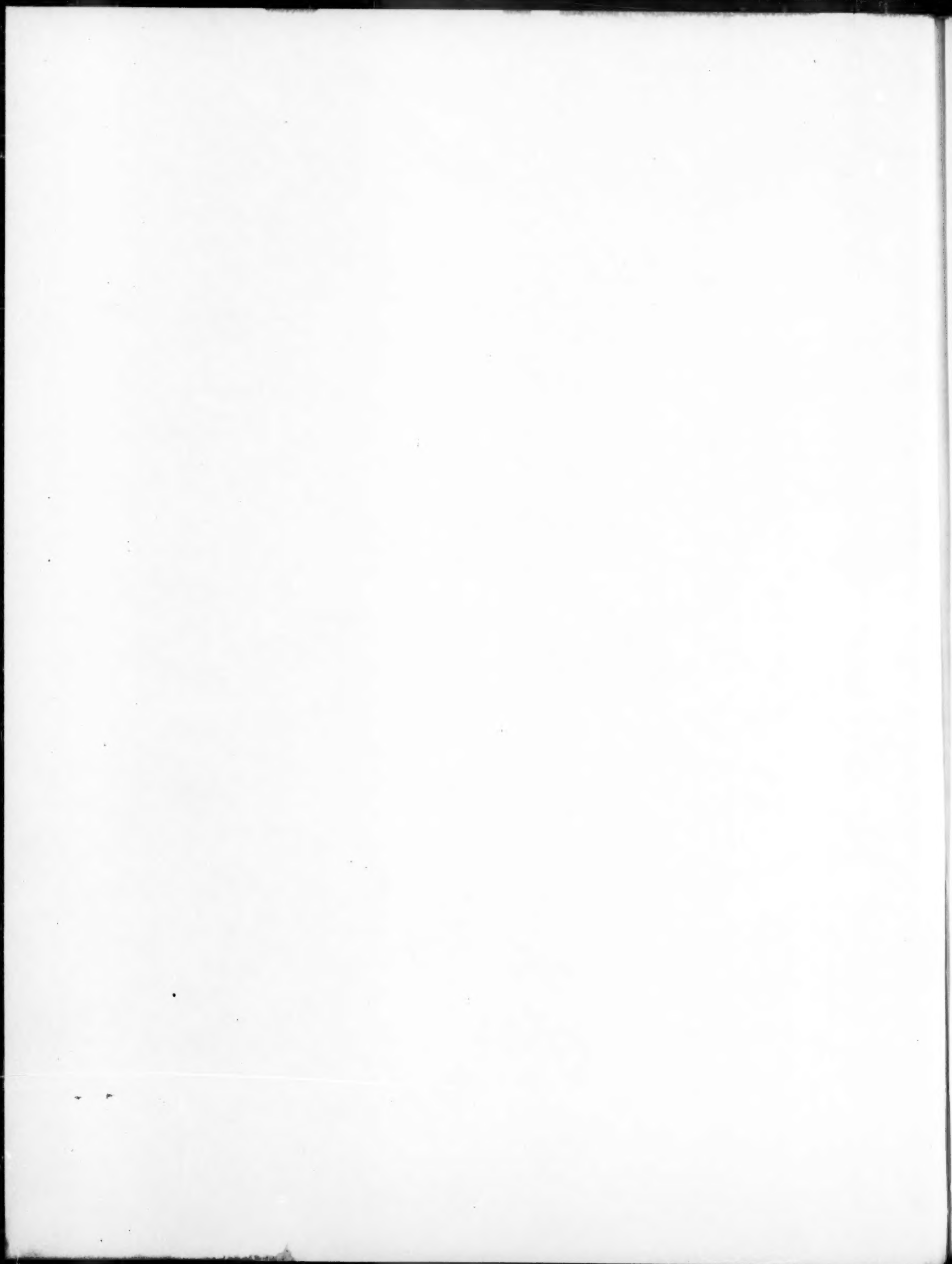


# THE ART BULLETIN

An Index of Volumes I-XXX

1913-1948





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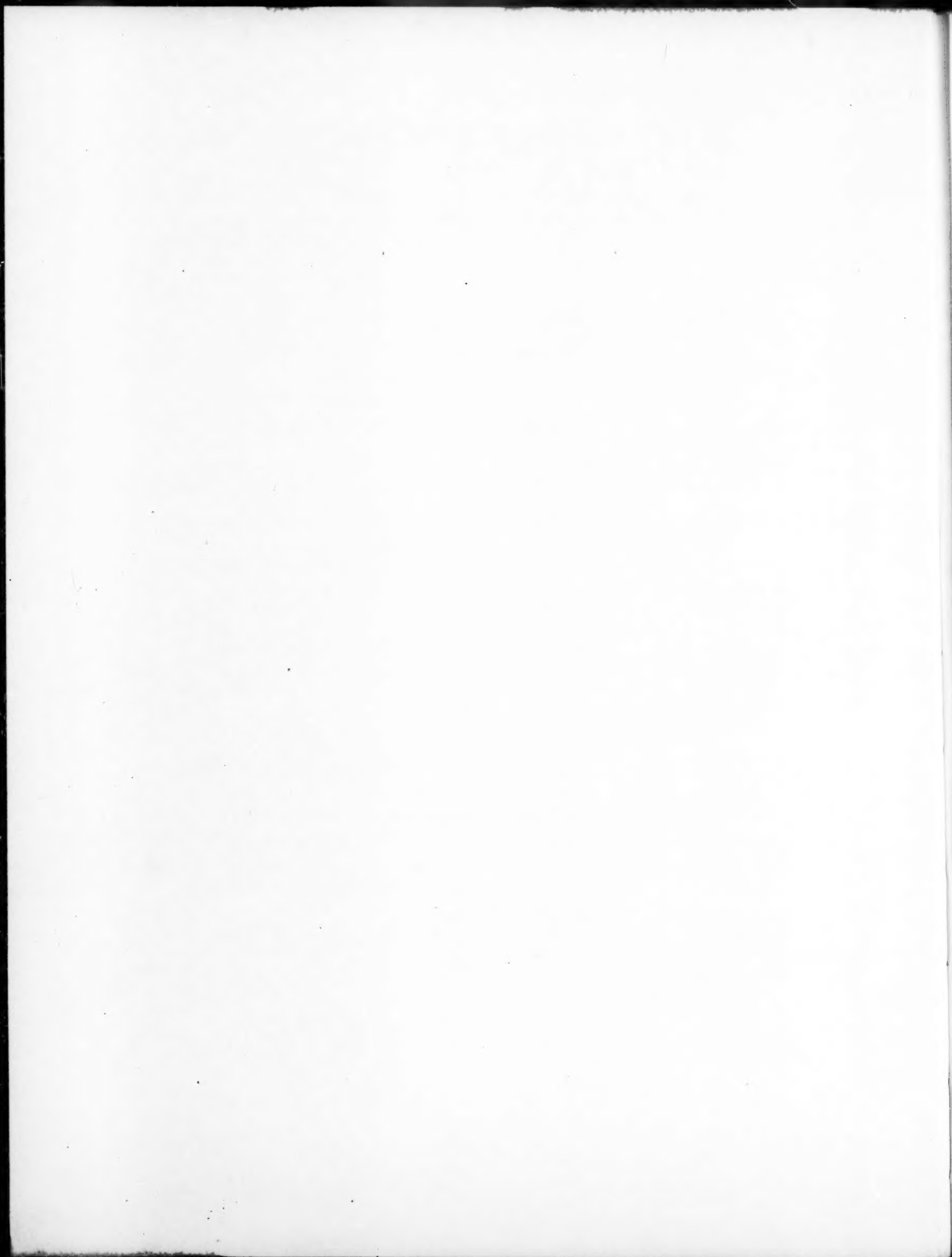
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## PREFACE

THE HISTORY OF ART has been a formal academic discipline in the United States for as long as THE ART BULLETIN has been published. The recent history of the profession is therefore implicit in the thirty volumes here indexed. The *Index* reveals the range and depth of modern studies in the history of art. Topics from every major field of humanistic thought are present. It is hoped that study and teaching in these related fields will be aided by the appearance of the *Index*. Many art historians have had the experience of seeing students leave the history of art well prepared to take up other occupations. That the occurrence is common suggests that the history of art can and does serve as the vehicle of general humanistic education, perhaps more effectively than other branches of liberal learning which have traditionally occupied that role. The present *Index* is therefore offered not only as a working tool for historians of art: it is offered to humanistic studies in general, in order that whoever wishes to relate his work with the visual experience of man's past may be served.

A chief aim in the preparation of the *Index* was to furnish a guide, as complete as resources would allow, to changing currents of thought about works of art, about artists, and about ideas of style. The *Index* lists all artists by name, all works of art by title and location, and all explicit ideas and concepts about style and meaning, insofar as they are present in the pages of THE ART BULLETIN.

The *Index* has been prepared in its entirety by Rosalie B. Green. Miss Green began work in 1947, at the offices of the Index of Christian Art, Princeton Uni-

versity. Although she was nominally working under the direction of an editorial committee appointed by the Directors of the College Art Association of America, Miss Green was free to prepare the index in full detail and according to her own high standards of scholarship.

The cost of preparation was borne by the College Art Association, during the presidency of Frederick B. Deknatel of Harvard University. The Association was assisted by a generous gift from Miss Helen Clay Frick, to whom all concerned here express their gratitude.

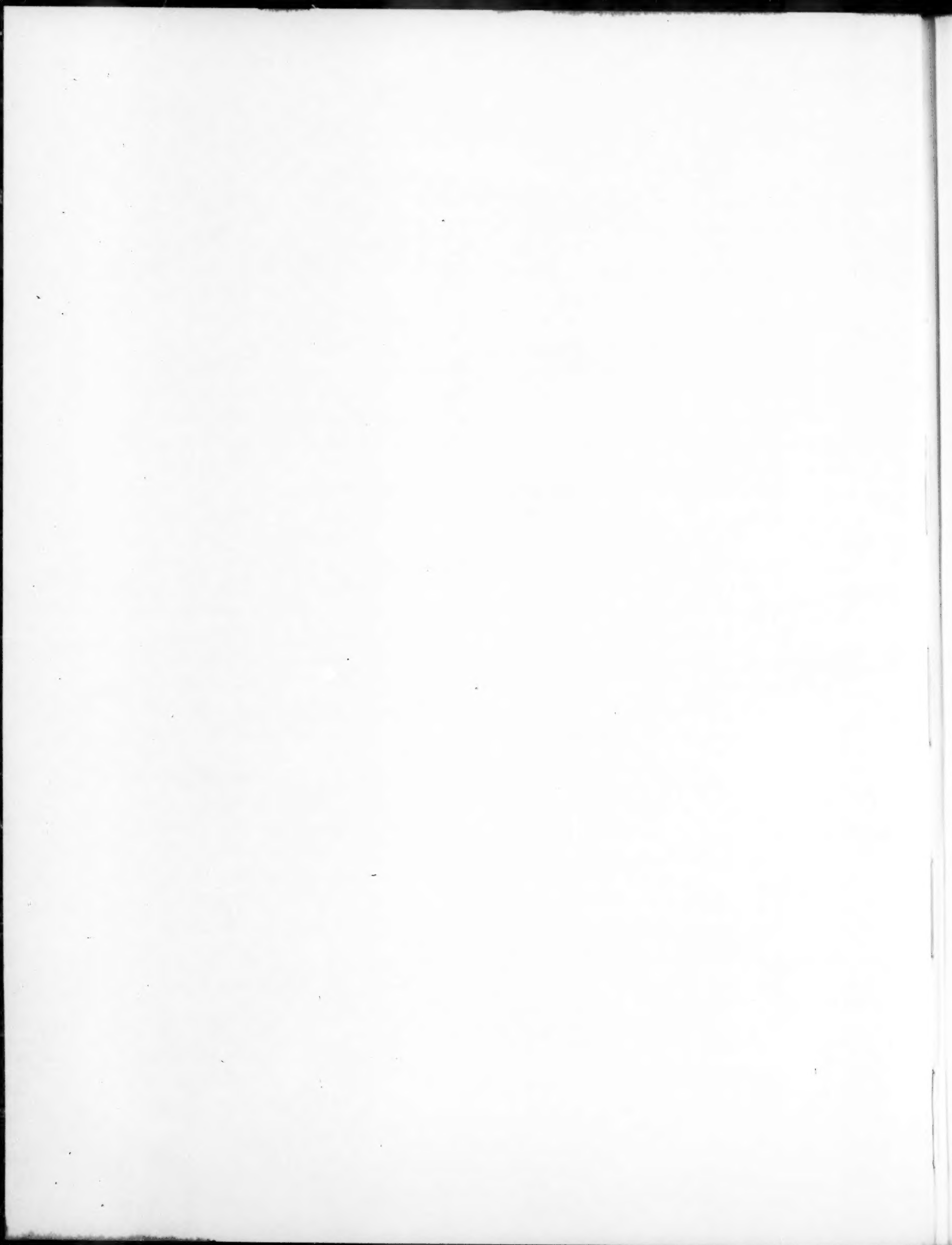
The gratitude of many is also expressed to the officers of the Index Society, who with foresight and imagination took a lively interest in the undertaking before it was finished, and who offered to share sponsorship in the forbidding prospect of having to find a publisher. Through the connection with the Index Society, the facilities of Columbia University Press as printer and distributor became available. Columbia University Press and its officers have been extraordinarily helpful in all ways: the readiness with which Columbia University Press shoulders the publisher's responsibility to works of great use but limited profit is altogether exemplary.

In particular, all connected with the *Index* are grateful to Benjamin C. Nangle, as Chairman of the Editorial Committee of the Index Society, to Harold W. Bentley, as Secretary-Treasurer of the Index Society, and to Melvin Loos, Printer to the Index Society.

GEORGE KUBLER

Yale University





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